

# continental



*film review*

*october 1965*

**50 cents**



cover star

# MYLENE

"The Witches of Salem" and "Upstairs and Downstairs" were two films which established the young blonde Mylene Demongeot as an actress of real potential and a personality of unusual charm.

Perhaps her natural good humour makes her a natural for the lighter kind of role but often she is to be seen in a highly dramatic part, both offer, undistilled, a particular facet of her talent.

She is certainly one of the busiest of French stars and one of the most widely travelled. She has recently made "Fantomas" with Jean Marais; "Uncle Tom's Cabin" (in Yugoslavia) and "Furia à Bahia pour OSS 117" (in Rio).



# EVIAN

Evian, the popular French spa, has become the capital of the 16mm school. Not only many countries took part in the recent second festival but it was noticed that many professionals are using 16 mm which undoubtedly allows them a greater freedom of expression. One saw, in particular "Paris vu par" . . . directed by Godard, Rouch, Douchet, Pollet and Rohmer.

Undoubtedly Kenneth Anger's "Scorpio Rising" deserved the first prize. With great technical ability, perceptive montage and aggressive colours he reveals disquieting forays of the blousons noirs, nostalgic hangovers of Hitlerian ideas.

"Noviciat", by Noel Burch (sharing second prize) made an impression with its originality of subject — a man captured by a group of women who reduce him to a slave. Sadian images (with flagellation, tortures, de-personalization).

Sade was something of a presiding spirit at the festival what with the adaptation, particularly faithful, of his "Dialogue entre un prêtre et un moribond" (Jury mention).

Freedom of style was also very apparent in the film by Philippe Durand, "Le jour du Seigneur" (title of the Sunday Catholic TV transmission) which also shared the second prize as did the German film "Meeting" and Aimé Fournel's "Ravio la Potière d'I-mérina" (Madagascar).



Above: From "Four in the Morning"



Above: Raymond Lefevre (standing centre) rehearses a scene for his short film adaptation of the De Sade story, "Le Dialogue d'un Prêtre et d'un Moribond" (Discussion between a Priest and a Dying Man) which gained a Jury mention at Evian.

# LOCARNO

flair for the new

Last year Locarno came up with Jan Nemec's "Diamonds of the Night" — this year the selection committee surpassed itself with its flair for scenting the unexpected brilliant production and we were given Anthony Simmons' "Four in the Morning", which won the Golden Sail and Marco Bellocchio's "I Pugni in Tasca" (Fists in Pocket) which was awarded a Silver Sail.

Other Silver Sail winners were Stefan Uher's "The Organ" (Czechoslovakia); Istvan Szabo's "The Age of Daydreaming" (Hungary); The Girl and the Echo directed by Arunas Zebrunas (USSR) and Mexico was also awarded a Silver Sail for its overall contribution, namely "The Wide Wind" directed by Salomon Laiter and Manuel Michel and Sergio Vejar, and "Village without Thieves" directed by Alberto Isaac.

Anthony Simmons is a forty-three year old lawyer turned film-maker and his first film, "Sunday by the Sea" won a Grand Prix at Venice twelve years ago. Since then he has worked as producer, writer and director making a name for himself in the documentary field. It was as a documentary that he started two years ago to make a film about London in the early hours of the morning. The feature potential was quickly realised and with support from the National Film Finance Corporation, private sources and by way of deferments by the principals and artists, "Four in the Morning" was made outside the normal distribution pattern.

It is a beautifully composed, evocative film of London in the early hours, telling three stories which are brilliantly interwoven: river police find the body of a girl exposed by the ebb tide; a young couple meet outside a nightclub where she works and in overcoming her resistance to physical contact he realises he cannot accept the restrictions of the love she offers; a wife, kept awake by a

teething daughter, awaits the husband who returns, drunk. The director, who wrote the script, says he did a careful rehearsal, then each group of players was given a "free character" in which they investigated the lives of their characters. Only half of the screenplay was written before filming began, the remainder being completed by the director after more was discovered about the characters as the performance emerged.

"Four in the Morning" is, with such films as "The Knack", "Help", "Darling", "Scruggs", a worthy example of the new commercial-yet-experimental British Cinema.

Marco Bellocchio's "Fists in Pocket" makes no concession to the squeamish or prudish but has an immense impact because of the all-round rightness of characterization and technique. This story of a boy who first kills his blind mother then his brother and then moves to an incestuous relationship with his sister before being killed in an accident could be the melodrama to end all melodramas but, in fact, comes out a film of unusual power.

The Polish film "Life Begins Again" and the French "Coup de Grace" were particularly disappointing. Janusz Morgenstern is an able director but here he has a well-worn theme beginning with Radio-Warsaw's announcement: "Here is Warsaw. Brothers, Compatriots, Citizens freed from the Republic — we live in great days". The days prove difficult as well as great for the one-time terrorist Jakuszyn (Tadeusz Lomnicki), airman returned from England, Grajewski (Andrzej Lapicki) and the girl who loves him, Anna (Ewa Wisniewska).

"La Coup de Grace", on the other hand, has an intriguing story written by its directors Jean Cayrol and Claude Durand: — a man returns after twenty years to his native town (with remodelled face) where he betrayed many people during the war. A brilliant cast including Danielle Darrieux, Michel Piccoli and Emmanuelle Riva help to sustain the interest and suspense but one has the feeling that a "film psychologique" has, perhaps during production, inadvertently moved into the suspense genre.

The Brazilian film, "Kiss", directed by Flavio Tambellini, proved a rather consciously constructed story of homosexuality.

The Czech "Pearls at the Bottom" was awaited with

interest as its five episodes were directed by five of the Czech nouvelle vague: Chytilova, Menzel, Schorm, Nemecek and Jires.

Unfortunately the five sequences are uneven (only two being really successful) mainly because the very special style of the writer, Bohumil Hrabal, would tax the most experienced director in achieving his points cinematically.

A greater achievement is young Stefan Uher's "The Organ" (his "Sunshine in a Net" marked him as an important new talent). Hinged on a story of petty incidents in a small Czech town during the war it brings into relief the conflict between the progressive artist and tradition, and the dogma of the Church and the more liberal use and interpretation of such elements as music and art-style.

Shot in cathedrals in Levoca and Bardošov where the purest Gothic style has been preserved, Uher uses professional organisers for the two principal roles who, of course, are not non-professional actors — other roles are played by non-professional or little-known players.

A highly original film in which the camera of Stanislav Seemalshon plays an important role.

With "Who is Crazy" Allan Ziss and Thomas White bring the "Living Theatre" to the screen, without a lot of point.

Locarno has now lined itself up with the other major festivals by organising a "market" and this proved a very useful innovation.

The International Jury of Youth gave two awards to "market" films: Guy Gilles' "L'amour à la mer" and Pierre Kast's animated film, "La brulure de mille soleils", two productions of considerable merit.

Locarno is undoubtedly now a "must" visit for the discerning critic.

As we have said, the Locarno selection committee is not hesitant in backing a first film and such is the Hungarian "Almodozasok Kora" (The Age of Daydreaming) which is the feature debut of the twenty-six year old Istvan Szabo, known for his diploma short, "Concert".

"The Age of Daydreaming" has all the eccentricities and influences of a young film-maker trying to communicate personal experiences but this story of five young engineers at the threshold of their careers has the "ring" of a fresh young talent.



## VENICE flair for the few

Even a week before the opening the Venice programme is not absolutely finalized but it seems that the following films will contribute to a vintage festival: Visconti's "Vaghe Stelle dell'Orsa", Fellini's "Giulietta degli spiriti", Olmi's "There Came a Man", "La Vieille Dame Indigne", "Pierrot le Fou", Carne's "Three Rooms in Manhattan", Rogosin's "Good Time, Wonderful Time", Forman's "A Blonde's Loves" and a film from Euzen.

CFR readers will see immediately how well informed they are — all the above films, except the American, have been dealt with in production.

Left: Milos Forman shooting "A Blonde's Loves"

# CONTINENTAL FILM REVIEW

EDITOR — GORDON REID  
PROMOTION — WILLIAM  
SIDELL

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## THE MONTH

Above: Pierre Etaix and friend in "Yoyo"

The 1965-66 season begins with considerable promise. Apart from the special interest of the Commonwealth Film Festival and the annual chance to assess the year's new films at the London Film Festival (October) there are several important films, to be shown shortly such as Forman's "Peter and Paul", Robert Enrico's "La Belle Vie", Godard's "Alphaville", "Tokyo Olympiad", Monicelli's "I Compagni" (The Organizer) starring Mastroianni, a revival of "M. Vincent" starring Pierre Fresnay, Visconti's "Vaghe Stelle dell'Orsa", Kobayashi's "Kwaidan" and the Paris success, "Never on Saturday", the comedy starring Robert Hirsch in thirteen different roles.

Apart from its Commonwealth Festival showing, Satyajit Ray's "Charulata" has also been taken for commercial exhibition by the new Amanda company.

## GAGS TO RICHES

An Etaix film is now almost in the same category as one by Tati (who, incidentally, is still secretly busy on "Playtime") and the arrival of "Yoyo" (at the Cameo Poly) with acclaims from both Paris and Cannes is an important comic event.

Pierre Etaix lacks, perhaps, Tati's cine-

matic sense and character development from which comic situations arise — instead it often seems in "Yoyo" that the situation or the gag has been the original inspiration (the millionaire, for instance, is sometimes incapable and sometimes more self-reliant according to the joke a hand). Again Etaix will use a gag because it is funny not especially because it fits a particular character.

Etaix, in fact, is probably the screen's best gagman, but he lacks an author's overall objectivity which can integrate gags into a story.

As a stylist Etaix is closest to Keaton. After all he wrote "Thank You Mr. Keaton". (Aris, 1963). Not only does he evoke the same kind of melancholy irony but one can see in "Yoyo" without too much exaggeration, influences of "The Navigator".

Etaix differs from Keaton in the matter of pace. The French comedian adopts a slow development suitable to his quieter, throw-away style, which is a refined slapstick. There is invariably, too, the element of intellectualism in Etaix' ideas: the spy who dresses herself in the same pattern as the wallpaper; the juxtaposition of Karl and Groucho Marx, Hitler imitating Chaplin, the lovers in gas-masks — these prick the intellect as much as the funny bone.

"Yoyo", for all critical analysis, remains one of the big comic films of the sixties.

## NOT SO NAKED

While "The Naked Hours" is a literal enough translation of Marco Vercario's film, "Le Ore Nude", it is more likely to create the impression of being a "nudie" instead of what it is, a sensitive study of a young wife whose simple idealism is no match for her husband's sophistication and who finds herself faced with a moment of decision completely stripped of false sentiment.

Carla (Rossana Podesta) and Massimo (Philippe Leroy) after five years of married life are not specifically unhappy but a certain hollowness in their life is apparent because they share little — even their moments of intimacy are affected in a way that is repugnant to her.

More and more she is left alone at their beach house until one day, Aldo, a student selling books to pay for his holiday, confronts her. They spend a happy day together and Carla realises that this is the kind of man who complements her own character.

Disturbed she insists that Massimo joins her at the house and she arranges with Aldo that they should all meet on the beach the following day.

When Massimo arrives he realises that something fundamental has disturbed Carla but when they go to the beach Aldo is not there. Someone has been drowned and the body is covered with a sheet. They are asked if they can identify the body. Both deny knowing the person.

But by now, under Massimo's questioning which only provokes memories of the previous day, Carla has reached an almost hysterical state. She

tries to drown herself but Massimo prevents her.

Together they go home — a little closer in their understanding of each other's need.

"The Naked Hours" will shortly be coming to the Jacey Marble Arch which began, a few months back, a policy of quality films. Sticking to the policy has gradually built up, what all successful cinemas must have, a definite image, or pattern of filmgoing so that a patron may travel a considerable distance but be sure of the fact that what he will see will be a film within the definite policy of the cinema.

## BLACK COMEDY

Luis Berlanga's "El Verdugo" (The Executioner) was shown at the Venice Festival two years ago when Nino Manfredi's performance as the reluctant executioner and Jose Isbert, that splendidly lugubrious figure of Spanish black comedy, won a fair share of laughs. Emma Penella is the wife. This is now at the Paris Pullman together with "Woman of the Dunes", one of the most impressive films seen this year.

## VISITATION

Bernhard Wicki's "The Visit", based on the Durrenmatt play, has a strong dramatic idea which can be extended to wider interpretation. A woman who has been humiliated twenty years previously by a small township (and one of its prominent citizens) returns fabulously wealthy, determined to humiliate the community, which is still led largely by those who saw her leave as a pregnant and abandoned girl.

Although shot in Italy, the village is denationalized — it could be anywhere — and thus the main point —



Above:

Robert Hirsch in "Never on Saturday"

people in hard circumstances would forsake any ideal of individual liberty and kill their neighbour and friend for personal gain — is made in the abstract.

This twin point, of money used to shape morality and the weakness of human nature to combat it, inspires some of the best sequences in the film — the characters themselves, despite players of the ability of Ingrid Bergman, Anthony Quinn and Paolo Stoppa, and partly because of the de-nationalised approach, rarely seem to be more than figures in a dialectic.

Below: From "The Naked Hours"



## INSTANT RENOIR

One of the features of a club's programmes should be the presentation of directors in depth — showing their early films as well as their current ones. The Academy Club has begun to do this and this month we have another early Renoir, "Boudu sauvé des eaux". Not, as he has himself admitted, a vintage piece, but made in 1932 when he was finding it difficult to get work after the struggle he had had with the presentation of his second sound film, "La Chienne". Word had got around that he was an awkward customer and producers were hesitant. "Boudu" has been described by Raymond Baran in his "Jean Renoir" (Cine Club) as "a paroxysm of the qualities and weaknesses of Renoir" and as such it is an important work to see in retrospect.

# PIERROT FOR VENICE

At thirty-five and with his ninth film just completed, Jean-Luc Godard is probably the most personal and (because of it) the most provocative director working at the moment. Stories are not particularly important to him so long as he can hang his ideas and opinions on them. Certain ideas and influences reoccur for a variety of reasons. Despite the fact that he is no longer married to Anna Karina she continues to be the girl who appears in most of his films because — it has been suggested — there has always been that poet-muse

— Pygmalionesque — relationship between them.

"His own life", says the same writer, Honore Bostel, "is inseparable from that of his films, a continual search for a freedom which somehow escapes him."

This is particularly so of Pierrot in his latest film, "Pierrot le Fou" which he has just finished shooting on the Ile de Porquerolles, one of the Iles d'Hyeres.

Here, as in his first feature made six years ago, we have a hero who is contained by his destiny despite the



Above: Jean-Paul Belmondo as Ferdinand in "Pierrot le Fou"



struggle to break away from an unsatisfactory marriage and live "away from it all" (like shipwrecked people on a desert island — like Robinson Crusoe).

Luc Moullet's often quoted opinion remains valid: "Godard's creative processes are the tails of an implacable determinism".

The Ferdinand of 1965 however is not the Michel of 1959 — the new hero seems to be burdened with a conscience — that built-in self-destruction unit.

Ferdinand (Jean Paul Belmondo) has just lost his job. He meets a young student, Marianne, with whom he has been in love some years previously. After an evening (during which he has been trailed by his wife) he goes back to Marianne's place and spends the night with her.

In the small hours of the morning Marianne tells Ferdinand that his wife came during the night and that she wants a divorce. He accepts the situation calmly, having an idea of starting afresh with the girl.

Marianne then tells him the first thing they must do is to get rid of a body in the neighbouring flat, a member of a gang which operates halfway between politics and crime.

They decide to get away in the dead man's car with the body in it, but two men suddenly appear, one very tall, the other a dwarf who belong to the same gang. Ferdinand and Marianne astutely manage to avoid them.

Marianne parries all Ferdinand's questions as they go south where her brother will put them up.

Left: Anna Karina and Jean Paul Belmondo in "Pierrot le Fou"





Below: Jean-Paul Belmondo doesn't have a lot of choice in "Pierrot le Fou"



Left: Anna Karina as Marianne looks at once enticing and forbidding in Godard's new film.

Below: An unusual photograph of Jean-Luc Godard without the dark glasses. He is checking on an image set up by his usual director of photography, Raoul Costard, who has been with him since "A Bout de Souffle".



Ferdinand has difficulty in making out what is true or false in what Marianne tells him. It's clear though that there are two rival gangs; one led by Marianne's brother, who has planted his sister with the other group in order to spy on them.

On the road they are passed by a car which they find a little farther on crashed against a tree. All the occupants are dead. Ferdinand sets fire to their car, containing the body, and runs it to the side of the other in order to make it look like an accident. In the boot of the car they suddenly see packets of banknotes but they cannot take them because of the fire.

The journey continues, Ferdinand trying to persuade Marianne to live as though they'd been shipwrecked on a desert island, like Robinson Crusoe. But after a few wonderful days the girl hankers for civilization and decides to lose Ferdinand (whom she has nicknamed Pierrot the Madman) in a dance hall. There they come across the dwarf who disappears with Marianne.

She manages to telephone Ferdinand and gives him an address. In the apartment he finds the body of the dwarf. Two men suddenly fall upon him, one of whom was the dwarf's tall companion. They want to know what has happened to the money in the boot of the car. Ferdinand invents a story and manages to get away to search for Marianne.

Some days later he finds her and she introduces him to her brother who deals in arms and who uses the dance place as a cover. A second brother helps him.

They both persuade Ferdinand to help them in a hold-up which will liquidate the leaders of the rival gang. Everything is organised perfectly. The gangsters fall into the trap and are shot dead by Marianne.

But Ferdinand slowly becomes aware that something is wrong. He makes his way to the house where the two brothers live and finds Marianne in the arms of one of them.

He kills the man then the girl then telephones the police. Then he takes a bundle of dynamite and goes to kill himself by the rocks.



**Avnhe:** From "Frankenstein Meets the Space Monster" (America). An imbecilic grin of a film which fortunately doesn't take itself too seriously about a robot astronaut gone wild rescuing a crowd of well-shaped girls from the spaceship where they are held captive by an alien crew who want new blond-stuck back home. A party sequence, rock and roll soundtrack and irrelevant space monster jazz up the proceedings.

As film festivals go, Trieste still appears (in its third year) somewhat unsure of its footing. It has the necessary collection of recently completed productions from a wide variety of countries. It has a retrospective season of rarities taken from the archives of the Cinematheque Française. It has a superb outdoor setting in the hill-top castle of San Giusto where the films are presented, most appropriately, by the light of the moon. But the festival's programme gives the occasional impression that a cinematic barrel is being scraped, for even the slightest flavour of science-fiction, the category of film-making to which Trieste's eight days are dedicated.



There are two basic problems. The first is that really good science-fiction has so far been a rarity in the cinema. The second is the old stumblingblock about what constitutes science-fiction anyway. Several of the press conferences this year, in fact, turned into heated arguments about whether there was any justification at all for showing in a "science-fiction" context such films as the British entries, "Dr Terror's House of Horrors" or "The Skull" (both directed by Freddie Francis and both featuring



Left and above:  
From Godard's  
"Alphaville"—  
Eddie Constantine  
is seen as  
Lemmy Caution  
in the above  
illustration

## science fiction at trieste

by  
philip strick



Left: From Pavel Hobi's "The Last Face" (Czechoslovakia). Veering from farce to horror it concerns a scientist who experiments with corpses to provide replacement limbs for the disabled. Hunted down, he supplies himself with a new face and, incidentally, a new personality. Some of the scenes are shot with a kind of surrealistic frenzy that recalls Corman at his most extreme.



Right: From the widescreen, colour film "Dorora" which has some nice effects but is hampered by the subplot intrigues of gangsters. Fortunately the entire team is dealt with at the end of the film when a large rock (the monster in crystallized forms) falls on them from the skies.

Christopher Lee — whose phenomenal popularity with Italian audiences was confirmed by the roar of acclamation which greeted his name among the credits). The cases for and against werewolves, visitations and supernatural phenomena as legitimate science-fiction were noisily debated, but as usual no conclusions were drawn; controversy on this theme will rage for as long as there are those who insist on trying to set limits to a genre which is limitless. But one suspects that had these films been something more than simply adequate professional "shockers" fewer objections to them would have been voiced. One of the first conclusions that can be drawn from Trieste is that science-fiction has been responsible for an enormous amount of rubbish in the cinema over the years.

Fortunately the best of this year's festival also made it apparent that in Continental countries, at least, science-fiction films are becoming increasingly mature and inventive. With the possible exception of the Polish entry, "Where is Luisa?", a cheerful parable about human weakness, which made up in charm for what it lacked in plot originality, none of the entries from France, Italy, Czechoslovakia, Holland or Roumania bore any resemblance at all to the tired old of rocket-ship-mad scientist mad scientists which have set the pace from America for so long. Towering above everything, of course, was "Alphaville" which despite a fidgety and apathetic reaction from much of its audience, unquestionably and inevitably carried off the "Asteroid", Trieste's top award. Like everything else by Godard, this is a film which overflows with invention, insolent exuberance, and excitement. It infuriates, delights, jolts and surges over its spectators like a tidal wave, leaving jokes, allusions, and polymorphic lumps of philosophy strewn in its wake. And like everything else by Godard, a solid array of valid and serious themes lie beneath its glittering surface to justify the torrent of unpredictable images that pours across the screen.

"Alphaville" is superficially a Lemmy Caution yarn, in which the intrepid dead-pan ugly-mug private eye, resembling 007 more than ever, is sent on a mission to locate a missing agent and to eradicate a dangerous scientist in a city-state ruled by a robot machine, Alpha 60. After tersely battling his way through a variety of assailants in some dazzling edited action sequences which Godard greatly enjoys, Caution completes his mission and leaves the place in chaos, taking with him a girl he has rescued from the machine's control. Godard's immediate intentions with this plot is fairly obviously to comment on the contemporary hold on the social mind which is maintained by both political and scientific machinery, and on its attendant dangers — conformism and atrophy. The machine offers rigorous organisation, security, and complete loss of individuality, while Godard's hero wades in with nihilistic glee and brings (like a true Renoir disciple) vitality, originality, cynicism, a Chabrolesque shambles and, most important, love. From artificial order he drives his girl into natural disorder — and of course we are left in no doubt that she will benefit from this conversion.

Looked at in this light, "Alphaville" has intriguing links with Hitchcock's "Marnie"; both films are concerned with

the rescue of a girl against her will from the forces which are imprisoning her, effected by a stubborn man-of-action hero who would be completely unlikeable in his arrogance were it not for his dedication to the task of restoring his girl to sanity. "Alphaville" is indeed the most Hitchcockian of all Godard's films, in its use of violence, in its use of the journey as a structural and symbolic pivot, and in its fundamental concern with a man-girl relationship. Yet "Alphaville", beneath it all, is also dealing with the search for, and discovery of identity, just as all Godard's films have done, and like the rest of them it settles down to show the slow awakening of an individual to the problems of love, responsibility, and the awareness of self. Maybe it doesn't do this quite as well as "Femme Mariée", but otherwise it is the best Godard film yet. And as science-fiction, like the episode in "Rogopax" and like Marker's "La Jetée", it is in a class which addicts had almost given up hope of ever seeing on the screen.

It was good to see some more of Chris Marker's handiwork at Trieste this year in the form of his editing for Pierre Kast's film "La Brulure de Mille Soleils". This is Kast's first venture into animation, but it turns out perfectly to have suited his elegant literary style (sometimes regarded as too extreme in his feature films) and the result is a twenty-five minute work of remarkable beauty, sophistication and humour. Constructed around exquisite paintings by a Spanish artist, Eduardo Luis, the story is of a young man in the far future who becomes bored with the solar system he knows too well and goes for an unrepeatable trip to the stars. On the planet circling one of them he encounters a tranquil civilisation where something has only to be wished for, for it to happen. And he meets a

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Below: From Bazzoni's "Invasione"



# LA MANDRAGOLA



Top: Jean-Claude Brialy as Ligurio and Philippe Leroy as Callimaco. Centre: Romolo Valli as Colfuoci and Rosanna Schiaffino as Lucrezia. Bottom: Alberto Lattuada with 'Toto' who plays Pra' Timoteo. Left: Rosanna Schiaffino

Alberto Lattuada has constructed his ideal sixteenth century Florence (for his new film "La Mandragola") with aspects of the more accessible town of Urbino with its domed rotunda of the theatre, the two towers of the Ducal Palace and the Basilica Metropolitana not to mention the two Piazzas of the Duca Federico and the Rinascimento

where glimpses of the Palazzo and Luca Della Robbia's San Domenico lunette of the Madonna and Child may be had.

"To capture the homogeneity of all this architecture", said Lattuada, "it's better to use black and white", and costume designs by Danilo Donati are all mainly in shades of grey

with the one exciting exception of the completely white dress Rosanna Schiaffino wears at the end of the film.

Based on the comedy by Niccolò Machiavelli the story of Lattuada's new film begins in a French tavern where the student Callimaco hears of the beauty of Lucrezia, wife of the Florentine, Nicia Colfuoci.

# 10, 10, 10, e gli ALTRI

Alessandro Blasetti directing Sylva Koscina in his new film.



To Florence he goes with his servant Siro where he finds Signor Colfucci preoccupied with providing himself with an heir and combatting his wife's exceptional sterility.

The parasite Ligurio offers advice in exchange for food and money without results and when Callimaco arrives he too offers his own services.

Slewis a plan forms in Ligurio's mind and he sets out to convince Colfucci that only the mandrake plant will overcome this obstinate sterility. But every precaution must be taken as whoever touches the plant will die.

Colfucci agrees then to the idea of putting between Lucrezia's arms for a night a young person discovered in the street — who is, of course, Callimaco.

More difficult it is to convince the virtuous Lucrezia of the sincerity of this method but through the intervention of her mother, Sostрата, and her confessor, Brother Timotea, she is induced to "do that which for herself she would never have done!" Lucrezia then accepts Callimaco as "lord, master and guide"; Colfucci

gives Callimaco the key to the house and the monk remains with his money, his corruption and his sadness.

Lattuada has given unusual prominence to the role of the Brother Timotea. Played by Toto (he is not a comedian says Lattuada but a classical actor) the sense of dry spiritual frustration is set against the figure of Lucrezia, a woman, sincere in her thoughts and deeds, who gradually evolves from a docile wife to a woman aware of her superiority to a world of intrigues and corruption.

## 10, 10, 10

At sixty-five Alessandro Blasetti is still coming up with new ideas as witness his latest film, "10, 10, 10, e gli altri" (I, I, I, and the others). It is a kind of anthology of egotism born from a line of dialogue in a film he made fifteen years ago, "Prima Comunione". In this Aldo Fabrizi played a selfish family tyrant and in the end his exasperated wife cries: "I, I, you don't know how to say anything else except I".

Blasetti began collecting ideas for this new film three years ago — a film incidentally which many say will be Blasetti's last — but in fact he is unlikely to retire — being involved in TV, documentary films and theatrical production.

For forty-eight hours Sandro (Walter Chiari) the future author of a monumental enquiry on egotism, witnesses situations and meets people and is involved in incidents which demonstrate the egotism of people and their thoughtlessness.

Taking part in roles longish and brief are: Walter Chiari, Gina Lollobrigida (as his wife), Vittorio de Sica, Silvana Mangano, Nino Manfredi as a wagon-lit attendant, Sylva Koscina, and Alberto Sordi as a politician.

## HALF A MAN

In the wonderful park of the Palazzo Reale at Caserta just north of Naples Vittorio de Seta is shooting the first scenes of his second film, "Un Uomo A Meta". Having worked

Continued on page 21

Below: Lando Buzzanca as James Tont, secret agent, and Evi Marandì in "James Tont, Operazione UNO", in which James is up against the redoubtable "Goldsinger" organisation.





Opposite page, left picture: Ursula Andress in a devastating cut-away 2000 AD two-piece, with Marcello Mastroianni in "The Tenth Victim". Right picture: Elsa Martinelli as Olga, Marcello's mistress in "The Tenth Victim".

Right: Marcello Mastroianni and Ursula Andress in "The Tenth Victim".

Elio Petri, an avid reader of detective fiction, was the obvious and perfect choice to direct Joseph E. Levine's new comedy-thriller "The 10th Victim", starring Marcello Mastroianni and Ursula Andress. The Carlo Ponti production is being filmed on locations in Rome and New York from the novel by Robert Sheekley.

The wide-screen, colour feature is set somewhere in the Orwellian future. However, the 36-year old director is quick to point out that "The 10th Victim" is not science-fiction in the traditional sense. "Astronauts, space stations, and Martians will not be seen", says Petri.

The thriller, in which murder-minded Miss Andress pursues Mastroianni to earn her diploma in legal homicide, has the bizarre overtones of a Hitchcock adventure. But, says Petri, "The 10th Victim" is essentially a fantasy told in realistic terms. We are attempting to show what life could be like in the not too distant future in a completely dehumanized society."

Petri was born in Rome where most of "The 10th Victim" will be filmed. Like many of the French New Wave directors, he began as a journalist, writing a film column for a Roman daily.

He believes the "thriller" can reflect basic moments in life which bear significance on many levels of society. He is striving for a new cinematic technique and hopes "The 10th Victim", with its social insights and ironic ending, will be both entertaining and instructive.

The 21st century is a world without war. But not without killing. The

Big Hunt Ministry (a safety valve for humanity's latent aggressive instincts) sets licensed international citizens of the future against each other in a vicious but legal duel of death. Each highly trained participant alternates as "hunter" and "victim", striving for the coveted ten kills which bring fame, money, and unlimited political and moral privileges.

At a Pop Art exhibit in New York, beautiful "victim" Catherine Meredith (Ursula Andress) guns down her Oriental opponent with a metal, rapid-fire brassiere. At a Grand Prix Horse Show in Rome, "hunter" Marcello Polletti (Marcello Mastroianni) attaches dynamite-spiked spurs to a pair of boots. Minutes later, his "victim", a German equestrian, clicks his heels and blows himself out of the competition. Marcello steps forward, displays his "hunting license" for the police and the applauding crowd, and then proceeds to the Hunt Ministry to collect his pay.

But while Marcello is practising for his next kill Catherine arrives in Rome with TV executives to kill her tenth victim in a worldwide "live" telecast. Her target — none other than Marcello.

But apparently the Latins still have more in the 21st century and this tends to upset the strict routine of Miss Meredith. In fact Mr. Levine's publicity gentlemen have already been busy with their description of the longest film kiss "with eyes open". Marcello needs to keep his eyes open with Miss Meredith and her rapid-fire brassiere around.



Above: Elio Petri instructs Ursula Andress for a scene in "The Tenth Victim".

## the tenth victim



Left: Marcello Mastroianni and Elsa Martinelli in "The Tenth Victim".

# FOUR KINDS

Left: Gina Lollobrigida as Beatrice in  
"Four Kinds of Love"

Below: Elke Sommer in two scenes  
from "Four Kinds of Love"



# OF LOVE

Below: A wife has only herself to blame if she puts a telephone call to her mother before the love calls of her husband. (Virna Lisi and Nino Manfredi).



"Four Kinds of Love" is a new Italian film which has created something of a stir in Italy. Directed by Dino Risì, Luigi Comencini, Franco Rossi and Mauro Bolognini the four sketches are each told with satire and irony and have as their *raison d'être* a beautiful young woman: Virna Lisi (and for good measure Alicia Brandet), Monica Vitti, Elke Sommer and Gina Lollobrigida.

### THE 'PHONE CALL

The first episode has the lovely Luisa (Virna Lisi) engaged in a long telephone call with her mother while her recently acquired husband, Giorgio (Nino Manfredi) is impatient for a little amore.

He is intrigued when he hears his wife mention a young neighbour who has the habit of sunbathing in the nude on her roof and appears to have the habit of falling for book-sellers.

Giorgio steals from the flat with an armful of books while his wife is still on the telephone.

### TREATISE ON EUGENICS

Ulla (Elke Sommer) is a beautiful young Swedish girl who has very fixed ideas about the man who will be the father of her future family. Massimo seems to have the right physical requirements and yet somehow it is the rather homely Valerio she keeps coming back to.

### SOUP

Giovanna (Monica Vitti) is saddled with the uncouth Alfonso. They live in the slums and Giovanna feels that the way her husband sucks in and slops his soup is grounds for liquidation (there being no divorce in Italy).

Trouble is she cannot raise sufficient money to hire someone to do the deed and she is stuck with Alfonso and his uncouth habits for the rest of her life.

Above: Giorgio turns to the sunbathing neighbour who appears not to be concerned with the telephone.

Below: Monica Vitti as Giovanna in "Four Kinds of Love"



### BISHOP CUPID

Beatrice runs a small private hotel in Rome to which the Bishop Arcudi (Akim Tamiroff) comes when he visits the capital for the Eucumenical Council. With him is his very good-looking nephew (Jean Sorel) and Beatrice cannot resist him.



Right: Gina Lollobrigida as Beatrice in "Four Kinds of Love"





When, with the young Bulgarian director Ranyel Balzanov, I sought out director Jan Nemec, working in the romantic and picturesque Saxava valley just outside Prague, his new second film, (his first was the now internationally acclaimed "Diamonds of the Night") had already changed its title from "An Account of the Celebration and the Guests" to "Summer Carnival".

He was working with amazing quickness and inventiveness and in complete accord with his cameraman — Sofer, by the way.

As Sofer and his assistants were setting up the camera for another shot in "the gun position" I asked Nemec if the film was in any way connected with "Diamonds".

N. Oh no, it's quite different. It's shot chronologically and has no flash-backs or fantasies like "Diamonds of the Night".

A. What is the story of "Summer Carnival"?

## FROM OLDRICH ADAMEC IN PRAGUE

N. Set in the present, it's a kind of analysis and authentic testimony of contemporary people — their characters and morality. You could call it a tragi-farce which develops during a picnic under shady trees. A picnic with the added touch of the serpent's deadly poison. The people really get to know each other — their characters are laid bare. I want to try and get something across to the audience the way Chaplin does in "M. Verdoux".

A. A sad bitter truth behind the smile?



N. That's one way of expressing it. "Summer Carnival" can be a deadly earnest game of death or just a joke. There are some among us who, if they had the power, would not see the film as a joke—they would themselves turn into fuhrers, corporals, inquisitors and ku-klux-klanites who would be capable of sending innocent people to the gas chambers. It's up to the spectator himself how he interprets "Summer Carnival". There are moments when people throw off their masks and show themselves for what they are — indifferent, cowardly, dictatorial, good, hypocritical...

A. Weren't you working on Kafka's "Transformation"?

N. Yes, but the copyright has not yet been settled. But Esther Krumback and I have been working on the scenario for "Summer Carnival" for over a year now.

The camera was ready. The picnickers fell over their "victim" in merriment but it was a merriment implicit with overtones so closely did the actions resemble gestapo-men. Murderers with jovial faces can take part in a picnic.

I had read over the script in the car when being driven to see Nemec. I had got the impression it was something of a variation on Resnais's "Marienbad".

And if Nemec is not filming Kafka there is much of Kafka about the film, in fact Nemec, of all Czech directors, is best suited to make a real Kafka film.

After the big festival success of "Peter and Pavla" (which is due to be shown here very soon) Milos Forman has now finished his second feature film which will be shown at Venice this year — title is "A Blonde's Loves".

It is the story of a young girl, Andula (played by Jana Brejchova's younger sister, Hana) who with her



On this page: two illustrations from Jan Nemec's latest (second) film, "Summer Carnival", which again, through a straightforward event (a picnic) develops a penetrating analysis of character and power.

two teen-age friends works in a shoe-factory at Zruc on the Sazava.

Six hundred girls work and live in hostels there, going home most week-ends to their families. One week-end Andula and her friends remain and go to a local dance. They are mainly middle-aged types, officers of the reserve, but the pianist is a young boy from Prague and after the dance Andula goes with him to his hotel and later promises to visit him in Prague.

One week-end she does this but Milda is working all night at a club and his parents find it strange that the girl should be there and not with her family.

When Milda comes home he is tired and somewhat off-hand, afraid at first that complications have arisen. Andula reassures him but she cannot recapture the atmosphere of their previous meeting and, feeling in the way, the girl goes, hiding the tears behind her eyes and telling her friends later about the wonderful love affair she has experienced in Prague.

Discussing the film Forman told us: "I'd carried these real life situations in my mind for some time and they formed the basis of the film."

"I prefer working on location to the studios. When you arrive at the studios they are dead, not a living soul there. I think it's a small miracle when a good film is made there."

"I chose Hana Brejchova because she is a good actress and corresponds to the type of girl portrayed in the film. The selection of the right human types for the parts is the most important thing after writing the script."

Jaroslav Papoušek, who wrote the screenplays for "A Blonde's Loves" and "Peter and Pavla" is, in fact, a sculptor but finds he has greater scope in the new medium. He has just written a new screenplay, "Intimate Light"



which is being directed by Ivan Passer, who worked as assistant director for Milos Forman on "A Blonde's Loves". It will be Passer's directorial debut.

"Intimate Light" is the story of a young man who is prepared to compromise on his ideals and ambitions for a comfortable family life which, in fact, has few roots and little shared happiness.

Illustrations on this page show Hana Brejchova and Vladimir Pucholt in sequences from Milos Forman's second film, "A Blonde's Loves".

Forman's first film "Peter and Pavla" was a warm-hearted study of a young boy involved with his first job and first girl-friend and which made wonderful use of the *cinéma vérité* style.



# all in a day's work

In a period in which the camera has assumed a truly important role in film-making, both in wide-screen techniques for spectacles and the fluid-hand-held style for the nouvelle vague productions, it is interesting to hear the views of such a camera artist as Henri Alekan.

Alekan, born fifty-six years ago in Paris was assistant to such masters as Lucien, Perinal, Toporkoff, Shufftan and Kelher before becoming a director of photography in his own right at the close of the thirties.

Daniel Martineau asked the questions, the replies to which form something of a philosophy for the cameraman.

**M.** How would you describe a good cameraman?

**A.** Not one necessarily with a great box of techniques but one who has the qualifications necessary for the pictorial arts. A film-maker does not work like a painter or sculptor. It is a collective art, not individual, with its technical, personnel and economic restrictions. Economic contingencies have increased in the last twenty years causing the film artist to continually modify his creative ideas.

**M.** For you is the cameraman more of a technician than a creator and artist.

**Right:**  
**Peter Ustinov**  
and  
**Henri Alekan**  
discuss a scene  
for "Lady L."



**A.** There is no real conflict between the artist and the technician. It is a question of proportion. But an artistic idea is continually at variance with economy—it is a struggle between the two. One has to find a proper balance between the need and the necessity (the need for artistic expression and the necessity for rigorous economic strictures).

In short, technical resources often make us rethink about the lighting of a subject. This is good, particularly when shooting is done in real interiors and on location—it is not so good when limited technical resources work against artistic creation, the quality and even fundamental professional honesty. The tool should dictate the form of the creation not the creative idea itself.

One can too easily accept generalities.

For example that the studio allows

an artist to express himself according to his imagination; that the use of pre-existing places runs counter to the creative imagination. This is not always so.

"Les Maudits" for instance. That was a realist film with a documentary character; the style and the place imposed limited technical means.

I used empty ties to help light the interior of the submarine. But with "La Belle et la Bête" the majority of locations allowed me a free technique. It was possible to light "La Belle et la Bête" with small lamps.

Light is a creation of the spirit. Its practical application demands the control of an extensive range of tones in order to translate every nuance, as a painter has to understand the subtlest tonal values if he wants to translate his thoughts. An extensive technique is the only way of exercising his freedom. I protest when someone says to me: You light everything the same way.

**M.** How did you work on "Lady L."?

**A.** Thanks to the understanding of Peter Ustinov I was able to use varied technical resources as the film was shot partly in the studio and partly in natural decors. I could see all the unexpected things that could happen: for instance we shot in a room which had windows giving out onto a garden which would let in the morning light, the rain, the dusk.

The problem was how to shoot night scenes during the day without showing the windows and yet using them as the sources of light. How to shoot a complete suite of rooms without showing the electrical equipment while the camera made a long dolly shot. How to light a room without fixing the equipment. For both these methods there are two kinds of material: modern, light equipment; photo flood, colortranes and reflectors etc., and the classical equipment with powerful arcs and other lights moving down the scale in size and strength.

**M.** Has the colour in "Lady L." a particular importance?

**Left:** Sophia Loren in a scene for "Lady L." watched by Henri Alekan and his assistant.



I had no colour problem to speak of. "Lady L." being a realist film I had to translate the atmosphere of 1909-1910. In this I was helped very much by Escoffier's costumes and the designs of d'Eaubonne and Capeller. But in "Topkapi", when Jules Dassin wanted a modern quality throughout the beginning of the film, this presented me with a number of colour problems.

I prefer to fake the thing at the actual moment of shooting rather than fake it in a laboratory.

M. What do you understand by the creation of the light?

A. The creation of light, that is the work of a painter. It is to distribute the luminous volumes in the same way a painter plans his picture, of course, according to the subject being treated and the atmosphere required by the director. The cameraman must be a brilliant illustrator. More perhaps: he must control the direction, the power and the quality of light: a master craftsman.

## CUL-DE-SAC

In the three feature films he has made ("Cul-de-Sac" is the third) thirty two year old Roman Polanski has shown himself a master of the "naturalistic" style, the very restrictions providing a challenge to which he always seems able to rise.

Sixteenth century Lindisfarne castle on Holy Island, Northumberlandshire, is the location for Roman Polanski's second British film, "Cul-de-Sac" which has Donald Pleasence as an elderly husband trying to create an idyllic life with his young and beautiful wife Teresa (Françoise Dorléac).

But Teresa becomes bored until things liven up with the arrival of two criminals, one of whom, riddled with bullets, quickly dies.

The remaining thug is determined to wait on the island until Katelbach, the leader of the gang, arranges his escape. What transpires involves, Polanski says, Comedy, Love and Death.

Our illustrations show Polanski directing some sequences in which a car is caught in the quickly changing tides.

Top to bottom:

1. Roman Polanski checks a view through the camera.
2. Donald Pleasence, in baby doll attire, discussing a forthcoming scene with Roman Polanski and co-star Lionel Stander.
3. Roman Polanski and his crew prepare to shoot a scene against the rising tide.
4. Donald Pleasence, Françoise Dorléac and Lionel Stander in a strenuous scene for "Cul-de-Sac". The treacherous tide and weather proved no joke.
5. Wrapped in towels with teeth chattering from the rigours of an English summer day, Françoise Dorléac sips gratefully at a cup of tea while Roman Polanski (left) seems also in need of sustenance.



## ITALY. From page 13

for two years on the script with his wife and carefully chosen his secondary players from little-known young actors. He is now at work with his star Jacopini from little-known young actors, including Enrico Maria Salerno, Lea Padovani, Rosmarie Dexter and Ilaria Occhini.

Perrin plays a youngish journalist who comes to a period in his life when he has to assess the past to go forward to fresh ideas.

Buster Keaton is in Italy playing a role in "Two Marines and a General" directed by Luigi Scattini.

Marcello Mastroianni, who continues to be Italy's top male star, has a future which incidentally includes the title role of the film "Rodolfo Valentino".

New contender for film popularity is the young actor Giancarlo del Duca whose appearance in "Every Night a Love" made in Spain with Sarita Montiel was so successful he has been engaged to star in German Lorente's new film "To Live in the Sun" now being shot at Torremolinos.

Gillo Pontecorvo has begun his new film "The Battle of Algiers" for which he is avoiding the use of well-known players as this would weaken the basic strength of the film — a genuine struggle for freedom and independence. To capture the flavour of documentary style, Pontecorvo said, photography with an emphasised grain is often used but to shoot an entire film like this might not be popular abroad. An aggressive style of photography has to be found.

Over one-hundred-and-eighty productions in various stages of work, from editing to preparation, were listed a few weeks ago as being financed partly or wholly by Italian producers.

Among the productions before the cameras at the moment are Franco Rossellini's "Colomba" (based on Mérimée's novel), Michel Deville's "The Theft of the Gioconda" with Georges Chakiris and Marina Vlady; Nanni Loy's "Made in Italy" with Catherine Spaak; the episodic thriller, "Thrilling" directed by Lizzani, Scola and Chabrol; an animated cartoon of "The Bible"; Puccini's and Cavellon's "I Soldi"; Pietrangeli's "La Conoscenza Bene" with Stefania Sandrelli; De Sica's "Caccia alla Volpe".

Preparatory work is being done on "Train de Luxe" Sophia Loren as star; "Paranoie" (Mastroianni and C. Spaak); "Once Upon a Time" (Loren-Mastroianni); "The Decameron" directed by Rolf Thiele; "The Outsider" (Visconti, to be shot in Algiers); "Il Giovane Torless" (Visconti, in Germany); "Il Mestiere del Giudice" (Pietrangeli); "Venice in October" (Bourguignon); "Assurdo Universo" (Fellini); "L'Attentato" (Gassman directed by Gassman); "Dante Alighieri" (Giuseppe de Santis); "Taming of the Shrew" and "Death in Venice" (both directed by Franco Zeffirelli).

# BULGARIA

## a new penetration

Below—top picture:

From "The Peach Thief"

Second from top: From "A Hot Noon"



LAST year at Venice with Vulo Radev's sympathetic "The Peach Thief" the Bulgarian cinema revealed that it could show people, even in a committed political climate, as human beings: sensitive, proud, weak, vacillating. Without this compassion, many films from communist countries tend to become tracts.

Now, with more recent productions, Bulgarian directors have shown that they are concerned with people as distinct from "positive heroes."

Zako Heskija's "A Hot Noon", shown at Cannes a few months ago, shows people reacting to a child's plight. A train is stopped in its tracks, a military manoeuvre is postponed, the harvest, which the workers are speedily gathering before the rain begins, is abandoned, all to help a small boy who is drowning in a flooded river. If only, the moral goes, people could act in such a united way for peace.

The problem of delinquency is no less in Bulgaria than elsewhere and director Rangel Vukchanov deals with it in his new film, "The She Wolf".

A young girl, the She-Wolf, played with lively authenticity by the young Ilika Zafirova (who makes her screen debut), is sent to a home for delinquents.

Here, the zealous and idealistic director, Kondov, does much to win the respect and trust of his pupils but it is the concept of authority against which the girls react — as though authority and human communication have nothing in common (there is a distinct similarity here with Sjoman's "491" in which the broad-minded social worker has his room wrecked by his wards).

It is this conflict with authority (symbolized crudely by parents and teachers and provoked largely by the inability of authority to organize a peaceful society) that comes out most deeply in this penetrating film.

It was interesting to hear from the perceptive young Ilika Zafirova that her favourite film was Resnais's "Hiroshima Mon Amour", particularly as our next interview was with Nikola Korabov whose latest film, "The Bull" plays effectively with the past and the present and which also recalls H. H. Kirst's novel, "The Night of the Generals", with its terrifically effective description of a wartime event followed by an account of it by one of the participants interviewed (today), twenty years after the incident.

"The Bull" has a central theme of marriage: two people get married but the man is under sentence of death. The witnesses, who are traditionally the first to congratulate the couple, are themselves men with death sentences passed on them. They are anti-fascists — anonymous — seen in the film as the Bridegroom, the Smiler, the adult, the Girl. Also present at the brief ceremony are others — who will remain alive — connecting links with the marriages that take place today

(sequences shot with an unhidden camera during four days of ceremonies at the Marriage Office at Plovdiv).

The film is not divided into two parts but shown as an organic whole beginning with "today" but showing how today springs from and is dependent on "yesterday".

Certainly one of Bulgaria's most interesting young directors is Vassil Mirchev who, after ten years studying and working in Bulgaria, went to Poland in 1957 to graduate at the Higher Institute for Film in 1961. After two years in the USSR he returned to Bulgaria and directed the TV film "The Ass" and is now making his first feature there, "The Men" which will use largely the Cinéma Vérité technique as modified by the Czechs ("Peter and Pavla" is an example).

The story concerns three young men who, after two years military service, return to their respective jobs and homes with an aggressive idealism that doesn't fit very well into complacent hierarchy.

Other new productions include Binka Zhelyazkova's "The Runaway Balloon", the story of a peasants' chase of a balloon (finally shot down) across country during the last war and which in its telling covers the character of Bulgarian country-life; "Monday Morning", directed by the man and wife team Hristo Piskov and Irina Aktasheva, a conflict of new and old ideas; "No Answer to the Summons", directed by the young Vladislav Ikonov, about an investigation, some years after the event, and its effect on a man involved; "A Vacation of Surprises", directed by the young writer Gercho Atanasov (who makes his debut) about schoolchildren; "Eternal Calendar" written and directed by Peter Donev about contemporary youth in a new village.

Modern in concept and carried out with technical brilliance are some of the Bulgarian animated films which have been winning prizes at international festivals for some time now. Among the latest are Donyo Donev's "Alter Ego", which has a very straight-laced character by day who changes, after he has gone to bed, into the more easy-going character he really wants to be — enjoying good music, the company of an attractive girl, a glass of wine. But in the morning the alarm bell turns him back into the almost puritanical person he is by day.

Todor Dinov's "The Daisy" also points a moral but with sharp and amusing economy of means. A man wants to clip everything around him to his own ideas. Everything is trimmed to measure except a daisy — he uses every means — even explosive — which knocks out the man but not the flower.

Another Donev cartoon is "The Spirit in the Bottle" in which a spirit lives happily hermetically sealed in a bottle into which has been placed, by an evil magician, a five room flat with bath, bar and TV set and all amenities. The point against a comfortable but insulated life is neatly and amusingly made.

Left, third down: From "The Bull"  
Left: Cinéma vérité sequences from "The Bull"

Right: Ilika Zafirova in the title role of "The She-Wolf"

Below — From: "The Spirit in the Bottle"



Right and Below: Orgy sequence from "The She-Wolf"

Below: From "The Alter Ego"



Above: From "The Alter Ego" — a brilliant combination of Pop-Art and collage.

Right:  
The marriage in the "yesterday" sequence from "The Ball"

# commonwealth film festival

The Commonwealth Arts Festival hits London, Cardiff, Glasgow and Liverpool on the sixteenth of this month and of particular interest are the many showings of films, features and shorts, at the National Film Theatre, the Mermaid theatre, the New Arts Club and the Wig and Pen Club in Fleet Street.

The important series of feature films at the NFT commences on Monday 20th with the new Australian musical comedy, "Funny Things Happen Down Under" with Bruce Barry (now appearing in "Hullo Dolly" in Sydney) starring.

Other feature films in this season are "La Vie Heureuse de Leopold Z" a comedy of an accident-prone middle-class man living in Montreal written and directed by Gilles Carle, Lester Peries' "Gamperaliya" (The Changing Village), the feature from Ceylon about which we have already written in CFF when it won the Golden Peacock Award at the New Delhi Festival this year; "Vermilion Door", a Hong Kong production directed by Lo Chen, a talented newcomer. A period piece, it will be shown at next year's Cannes Festival; Satyajit Ray's "Charulata" (director's award at the Berlin Festival); "Runaway Killer", directed by John O'Shea, an action story of a runaway accountant, hitchhiking his way from Auckland to the sub-tropical north, whose hot temper lands him in trouble with the police. He is befriended by a young actress and the two try to escape but are finally cornered in the mountainous area of South Island; "Sooterang", a comedy from Pakistan which had a big success at the recent Asian Film Week in Frankfurt.

But probably one of the most fascinating productions will prove to be "Hamlet", an adaptation of Shakespeare's "Hamlet" directed by Britain's Terry Bishop with an all-Ghanian cast of English speaking players. It was



filmed in the Fra-Fra plains of North Ghana — a recently feudal community — and it is probably the most important film to come from Africa. The text has not been changed except for the occasional local reference: the water fly becomes the Tse-tse fly, Hamlet becomes Hamile and Laertes becomes Laitu.

Added at the last minute to the official Canadian entries at the Festival is "The Lift", directed by thirty-one year old, Brooklyn-born, Burt Krancer who, after graduating, studied at the Paris film school, IDHEC.

He has made a number of shorts, mainly for TV, and "The Lift" is his first feature film — a realist story of a young man running a faltering air-freight business. By making a play at one of the daughters of a wealthy business man he manages to secure some contracts but an incident with the younger daughter not only queers his pitch but brings him to a point of self analysis.

The producer, by the way, is the

Above: Colin Broadley (a real discovery) and Nadja Regin in John O'Shea's New Zealand film, "Runaway Killer", to be shown in the Commonwealth Film Festival, this month.

cameraman, Julius Rascheff whose "The Olive Trees of Justice" won the Critics Award at Cannes in 1962.

## NATIONAL FILM THEATRE

### SEPTEMBER

- 2nd. 6.15 — Sjöström's "The Scarlet Letter" with Lillian Gish  
7th. 6.15 — Lubitsch's "Die Puppe"  
8th. 6.15 — Jessner's and Lem's "Hintertreppe"  
12th. 8.30 — "The Scarlet Letter"  
15th. 6.15 — "Die Puppe"  
16th. 8.30 — Jazz, live and films  
19th. 3 p.m. — London Schools Film-Making.

## COMMONWEALTH FILM FESTIVAL

- "Funny Things Happen Down Under" (Australia) 20th 8 p.m., 21st (6.15)  
"La Vie Heureuse de Leopold Z" (Canada) 21st. 8.30, 22nd 6.15  
"Gamperaliya" (Ceylon) 22nd 8.30, 23rd 6.15  
"Hamile" (Hamlet) (Ghana) 23rd 8.30  
"Vermilion Door" (Hong Kong) 24th 8.30  
"Charulata" (India) 25th 8.30, 26th 3 and 6.15 p.m.  
"Runaway Killer" (New Zealand) 26th 8.40 p.m., 27th 6.15  
"Sooterang" (Pakistan) 27th 8.30  
28th. Pahl's "Paracelsus" 6.15  
29th. Wiene's "Orlac's Hände" with Veidt. 6.15  
30th. Brignone's "Maciste in Hell" 6.15.



Left.

From Lester Peries' "Gamperaliya" (Ceylon) which won the New Delhi Grand Prix this year



Above: Job Stewart and Shirley Rogers in "The Lift" directed by Burt Krancer (Canada-Commonwealth Festival)



Above: From Satyajit Ray's "Charulata" (India — Commonwealth Festival)



Above: From Noël Burch's "Noviciat" which shared the second prize with three other films at the Evian 16mm festival. See page 4.

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January, February, March, April, May, June, July,  
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Copies at 2/6 each. USA 55 cents: December 1961,  
December 1962, December 1963, December 1964.

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## SCIENCE FICTION. From Page 11.

girl with whom he falls in love. How the affair goes wrong, and what is to be deduced from its outcome, are developments which make this one of the most original short films of recent years.

In a completely different style, but equally refreshing in its fluency and treatment is Camillo Bazzoni's "Invasione", a sinister mood piece with echoes of "Invasion of the Bodysnatchers", and an international undercurrent of criticism aimed at political authority. A man realises that the key positions in his town are being taken over by an alien race who are using their influence to corrupt and to mould society into the pattern they desire. The pattern is not, of course, a desirable one, as we see from a chilling school-room scene in which the pupils are being taught such "facts" as that conscience is nonexistent (an interesting link here with "Alphaville", in which the word "conscience" has been removed from a dictionary). The aliens are recognisable by their exceptionally heavy dark glasses, and in a montage of street shots Bazzoni shows them in action in a variety of uniforms — as policemen, businessmen, professors. The aliens realise that the man knows their secret and he spends most of the film on the run from attempts to destroy him... Bazzoni is being encouraged to turn "Invasione", which won the Trieste prize for the best short film, into the first episode of a three-part feature. If this means he will be making more of the same formula, s-f enthusiasts have every reason to hope the project is realised.

These, then, are just a few of the best of Trieste, 1965. And there is strong justification for hoping that they really do represent, as they seem to, the second stage of a new approach to science-fiction in the cinema — so which case Trieste could well become one of the most exciting annual festivals of the future, despite its present uncertainties.



## SELECTION FOR SEPTEMBER

Showing at the time of going to Press. Subject to last minute alterations. Readers are advised always to 'phone before making a long journey.

### LONDON'S WEST END

Academy 1 — (GER 9425) — Les Enfants du Paradis, Followed by Shop on the High Street & Polanski's Knife in the Water  
Academy 2 — Shakespeare Season  
Academy Club — Soviet film: Nine Days of One Year. From Sept. 15th: Renoir's Boudou sauvé des eaux  
Berkeley (MUS 8150) — The Knack Cameo Moulin (GER 1653) — Une Femme Mariée  
Cameo Poly (LAN 1744) — Pierre Etaix's Xop  
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Compton (GER 4555) — Club. Male membership only  
Continental — Le Bonheur & Black Orpheus  
Cinephone, Oxford Street (MAY 4721) — Secret Paris  
Gala Royal (AMB 2345) — Salvatore Giuliano & Reach for Glory  
International Film Theatre (BAY 2345) — Bergman Season  
Jacey, Marble Arch (MAY 6396) — Bunuel's Diary of a Chambermaid, Late Sept.: Rossana Podesta in The Naked Hours

Jacey Piccadilly (REG 1449) — Secret Paris

Jacey in the Strand (TEM 3648) — That Kind of Girl & My Bare Lady, 2 (7); Wicked Woman & Some Like It Nude, 9 (7); Passionate Demons & Head of a Tyrant, 16 (7); Naked Freedom & Way of the Wicked, 23 (7); House of Sin & Width of the Pavement, 30 (7)

Paris Pallman (FRE 5898) — Berlioz's The Executioner & Woman of the Dunes

Hampstead, Everyman — A Bont de Souffle, 20 (7); Vivre Sa Vie, 27 (7)

Birmingham, Cinephone — Shocking World & Sexy Party; The Outsiders & The Silence; Diary of a Chambermaid; Femme Mariée & Ritual of Love

Coventry, Paris — Fall Safe & The Big Heat, 1 (4); The Silence & Mondo Cane, 5 (7); I'll Take Sweden & The Honnd of the Baskerville, 12 (7); A Stitch in Time & Winchester 73, 19 (7); The Pink Panther, 26 (7)

Liverpool, International Film Theatre — The Body Snatcher & The Leopard Man; Mata Hari & Sunswep; Now about These Women & Women of the World; Night of the Phantom & Mutiny in Outer Space  
Manchester, Cinephone — Red Desert, 5 (7); Le Bonheur & Bahette Goes to War, 12 (7); Beauties by Night & Green Mare's Nest, 19 (7); Diary of a Chambermaid, 26 (7)

It would seem that most of us live on the crust of life and remain unaware of what goes on around or underneath us. A model husband and father kisses his family goodbye for the evening and makes his way to a transvestite club; a widow has a plastic model of her late husband made, sits it in "his" favourite chair, offers him cigarettes and plays the Mozart records he loved; young men take their Don Juan diploma by picking up a girl and (with a secret microphone round their necks which is relayed to an "examiner") make themselves so personable as to be able to kiss the girl on the neck within fifteen minutes.

Strange, but apparently true, according to "Secret Paris" which puts in what the guide books leave out.

There's nearly a hundred secret societies in Paris, "the Navel Worshipers" is one of them; strip-teasers are conventional enough, from the Lido to the Crazy Horse Saloon but you'll be surprised to discover what goes into the making of a "number" to ensure the maximum impact on the male audience.

The streets of Les Halles are apparently "les plus chaudes" in Paris—it is assessed that "les girls" (something like 15,000 official professionals) have around eight million clients a year.

Human nature is odd, and cruel too — it's probably as well most of us keep on the crust of things.

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# CLASSICS

Baker Street, Classic — On the Waterfront, 12 (3); Charade, 19 (4); The Silence, 23 (3); Billy Liar, 26 (4); Sat. Night and Sun. Morning, 30 (3)  
Friday Late Films at 11.15 p.m.  
10th: 10 North Frederick; 17th: Murder Incorporated; Oct. 1st: La Belle et La Bete



Above: The creation of a strap-tease number is one of the items of "Secret Paris"

The New Arts Theatre will be running a complete season of Commonwealth films during the period of the Commonwealth Film Festival from September 16th—October 2nd.

From 10 a.m. until midday the Theatre will screen a series of Commonwealth shorts and documentaries free of charge.

From lunch-time onwards the Theatre will show Commonwealth feature films drawn from some of the offerings presented at the National Film Theatre after they have been premiered there as well as a number of Commonwealth "classics". Price of admission will be Five Shillings.

Chelsea, Classic — Only Two Can Play, 5 (4); Room at the Top, 12 (4); L'Assassino, 16 (3); Fellini's 8 1/2, 23 (3); Sons and Lovers, 26 (4)

Hampstead, Classic Playhouse — Rotten to the Core & San Ferry Ann, 5 (7); The Innocents & Mr. Topaze, 12 (7); Zorba the Greek, 19 (7); Marnie & Valley of the Fallen, 26 (7)

Croydon, Classic — The Silence & Last Year in Marienhof, 5 (7)

Dalston, Classic — The Birds, 5 (4); Island in the Sun & Maciste the Mighty, 9 (3); Frankenstein & House of Dracula, 19 (4)

Kilburn, Classic — The Cardinal, 5 (7); Only Two Can Play & The Sultor, 19 (7)

Notting Hill Gate — Beloved Infidel, 9 (3); A Kind of Loving, 12 (4); The Birds, 19 (4); Divorce Italian Style, 26 (4)

Friday Late Films at 11.15 p.m.  
10th: The Rains of Ranchipur; 17th: Une Vie; 24th: A Certain Smile

Praed Street, Classic — The Leather Boys & The Day of the Trifids, 19 (7); The Long Ships & The Primitives, 26 (7)

Stockwell, Classic — Doctor in Distress, 12 (4); Only Two Can Play & Father Came Too, 19 (4); The Cardinal, 23 (3); Five Fingers & Herod the Great, 26 (4)

Tooting Bec — The Trial & Tarnished Heroes, 5 (4); Phaedra & Member of the Wedding, 9 (3); Only Two Can Play & Too Late Blues, 12 (4); L'Avventura & The Golden Fish, 19 (4); Charade, 23 (3)

Waterloo Station — A Matter of Life and Death, 12 (4); Fellini's 8 1/2, 16 (3); The Trial, 23 (3); The Lovers, 26 (4)

Chester, Classic — Tom Jones & Behave Yourself, 12 (7); Becket, 20 (6); Lawrence of Arabia, 27 (6)

Eastbourne, Classic — Charade & The Running Man, 2 (6); The Long Ships & The Thrill of It All, 9 (6); Hamlet & The Golden Fish, 23 (6)

Classic, Glasgow — Glenn Miller Story & Light Up the Sky, 6 (6); Summer Holiday & Very Important Person, 27 (6)

Glasgow, Carzon, Classic — Jules and Jim & The Flute and the Arrow, 13 (6); Bernadette of Lourdes & The Immaculate Road, 20 (6); Beau Brummell & Stowaway in the Sky, 26 (7)

Manchester, Classic — Jane Eyre & Doctor's Dilemma, 5 (7); The Cardinal, 19 (7)

Portsmouth, Classic — The Victors, 12 (7); Charade, 19 (7); House of Frankenstein & Son of Dracula, 26 (7)

Sheffield, Classic — On the Waterfront & Three Faces of Eve, 5 (7)

Southampton, Classic — Charade & Nurse on Wheels, 12 (7); The Silence & Member of the Wedding, 19 (7); Only Two Can Play & Marriage Go-round, 26 (7); Fail Safe & The Big Heat, 1 (4)

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# book shelf

Giorgio Bassani's "The Garden of the Finzi-Continis" (Faber and Faber, 21s.) is a novel which Zurlini has long thought of bringing to the screen. Now, in a translation by Isabel Quigly, the English reader can see just how evocative of a period this book is — a period which, with its anti-semitism, still stirs the Italians to guilt and a number of directors have caught the essence of it — Visconti's "Vaghe Stelle Dell' Orsa" is one such film.

The Jewish Finzi-Continis with their country house just outside Ferrara and their two children, privately taught, thought themselves apart from the town's Jewish community until the racial laws came into operation and the children, Alberto and Micol, were barred from the local tennis club. Then they made their garden a kind of unofficial centre in which young people came to play tennis and talk.

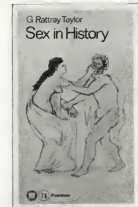
The story is told by one of the visitors who, during a weekend in 1937, is prompted by a visit to an Etruscan tomb, to recall his timid, unsatisfactory love for Micol twenty years previously.

With a wealth of small detail which creates its own warmth, Bassani establishes a particular atmosphere which has in it both nostalgia and half-realised tragedy — for where Micol and her parents (all finally deported to Germany) are now, or where they are buried is anyone's guess.

C. W. Ceram's beautifully produced "Archeology of the Cinema" (Thames and Hudson 42s) comes up, in the first few pages, with the dust-clearing opinion: "What matters in history is not whether certain chance discoveries take place, but whether they take effect. And in this sense the only discoveries which took effect and became indispensable parts of the sum which ultimately could be called cinematography were those made between 1792 and 1888".

With the carefully annotated and illustrated research on the early days of the cinema beginning with Chinese shadow plays and concluding with illustrations of Betty Blythe as the Queen of Sheba and Chaplin in "The Gold Rush" the reader is held in thrall, and one can only wonder at the incredible link between the observations of Heron of Alexandria (Peri automatontheatres) around 125 AD and Charles Pathe's "I didn't invent the cinema, I industrialized it".

Note also the programme of a performance of the "Cinematographe" at Windsor Castle in 1897 with its carefully apposite music — much of it written by the conductor of the or-



chestra accompanying the show, Monsieur Leopold Wenzel.

What makes Mr. Ceram's book so absorbing is that the illustrations are all authentic from period print to especially photographed gravestone.

Much research too, has gone into Romi's Mythologie du Sein (Rodney Books, 83s) which, if it doesn't establish a mythology, certainly establishes an obsession, not only on the part of men but women — the text (in French) makes as amusing reading as the illustrations (over 300 of them) make amusing viewing. We particularly liked the dry observations of Princess Mathilde as to the predilections of the hand of the Emperor, Napoleon III, and the comfortable position he established: "a cheval sur les genoux de sa partenaire".

Gossip writers of the Second Empire certainly had it over current film publicists eulogizing their star's vital statistics.

"The Liquidator" by John Gardner (Corgi) has Boycie Oakes on the Riviera with his boss's secretary, Iris, for a sexy weekend but finds himself innocently involved with the invidious Sheriek whose girl friend, Coral, has some very convenient zippers. The film has Rod Taylor as Boycie and Gill Saint-John as Iris. Jack Cardiff directs.

Burton Wohl's "A Cold Wind in August" is the mature story of a striptease girl who takes a teen-age boy for a lover. Recommended.

For all Wolf Mankowitz's talent and know-how "Cockatrice" reads like a caricature, of the cinema world, partly because he seems to have been in an angry hurry writing it and partly because he seems to have condensed the idiosyncracies and vulgarities of several personalities into fewer.

Nevertheless it's a vital enough story of a film producer's assistant who believes the cheaply printed pamphlet book "The Vision of Maria Balthi" discovers in his girl friend's flat has the makings of a box-office epic. It's

all a bit too fantastic but Mr. Mankowitz can be as persuasive as he can be vitrolic.

Two brilliant books which are written in the form of papers left by the deceased hero but which, in style and content, are quite different, are Herman Hesse's "Steppenwolf" (Penguin 5s) and Sartre's first novel "Nausea" (Penguin 4s).

In a matter of pages Hesse establishes the intriguing character of Harry Haller, the Wolf of the Steps, and the eerie atmosphere of the imaginative story that follows.

Sartre's novel begins with all the mystery of Godard's sketch in "Rogopag" and what follows is a wonderfully close statement of the theme of alienation which many directors have been trying to capture in their films from Antonioni to Tessou.

Wyndham Lewis's "The Apes of God" (published in 1930) may, today, be a somewhat unwieldy "demolition of the precious, perverted world of art in the twenties", but it has clearly established itself, with such works as "Ulysses" (1924) and "Tropic of Cancer" (1934) as one of the great extenders of permissible subject matter, and it created a style which is today extended perhaps more in the work of painters such as Francis Bacon than perhaps in contemporary writers, for such a passage as: "The great lady went through the action of wetting her lips, with the grey cactus-welt of her rubber tongue, flourishing harshly in the drought of the desiccated head", has a visual impact which is perhaps Lewis's particular talent.

Now available in Penguin Modern Classics, 8s.6d., it is a must effort — all six hundred and fifty pages.

Incidentally Joyce's "Ulysses" is to be filmed in Dublin next March; Miller's "Tropic of Cancer" is to be filmed in Paris — it remains for a British company to at least acquire the title of Lewis's hook — one of the best in the business.



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